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CONTENTS.

INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

BENGAL.

Illustrated by
One Page Plate in Colours
and
Twelve Page Plates in Monochrome

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkoppf, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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INDIAN JEWELLERY.

PART IX.

BENGAL.

It is difficult to distinguish completely between the two provinces of Bengal, and Eastern Bengal and Assam, in treating of jewellery. Parts IX. and X. of the series of articles on the subject will therefore overlap to some extent. In the first section an endeavour will be made, however, to deal principally with those districts which still remain in the old province of Bengal. According to Whitaker's Almanac for 1908, the area of Bengal, as reconstituted in October, 1905, is 115,819 square miles, with a population of 50,722,067. Fifteen districts of Eastern Bengal were detached and combined with Assam, and one new one was taken from the Central Provinces and added to Bengal. Bengal still comprises part of Bengal proper; Behar, which borders on and has, in many matters, such as customs, dress, etc., some similarities to the United Provinces of Agra and Oudh; Orissa; and Chota Nagpur. It occupies the Ganges valley, and extends from the Himalayas to the mouth of the Mahanadi river, beyond which is the Madras Presidency. Only 5 per cent of the population live in towns, and nearly 78 per cent are Hindus. "For the most part the province is a great alluvial plain, producing rice, and is the most populous and productive in all British India." Orissa and Chota Nagpur are ill-watered and liable to drought, so that a great cause of dispersal of property such as jewellery, viz. famine, prevails here as it does in other parts of India. The subject has been considered at length in earlier articles. In Calcutta, the capital has a population, with Howrah on the opposite bank of the Hughli river, of 1,106,738. The manufacture and trade in ornaments is there very large. Patna, in Behar, with 134,785 inhabitants, is a most important Mohamedan city, where the jewellery of the Musalmans, approximating to that of Upper India, may be studied.

Bengal presents the advantage, in connection with the subject of jewellery, of having had carved, in much detail, upon the figures with which many of its ancient temples in Orissa are adorned, a large number of ornaments, which enable us to see how, about 1200 years ago, the inhabitants must not only have been possessed of considerable wealth, but have had at their call the services of goldsmiths of great artistic ability. Ample material for the study of this question exists in Dr. Rajendralala Mitra's works on the "Indo Aryans" and the "Antiquities of Orissa," in which there are long notes on the dress and ornaments which were worn in Ancient India, as illustrated especially from the Orissa monuments. In the first-named we find a number of drawings taken from the sculptures on the Great Tower of Bhuvanesvara, which is seventeen miles south of Cuttack on the East Coast Railway. The following is a summary of his notes:—

Fig. 707 (95) represents a chignon which is very common. It is generally ornamented with a shield-like boss of gold on the coil, and three double strings of pearls or gold chains on the head. It still prevails in Orissa and in some parts of the Southern Presidency, especially amongst dancing girls. In other cases a single string of pearls encircles the head like a fillet. There is also a very modern European style with three or more bands of ornaments and necklaces. In fig. 704 (99) the chignon is tied across by a jewelled band having a pendent star on each side. A fringe of short hair covers the upper part of the forehead, and upon it is set a triangular tiara of jewels. There is one extraordinary case, in which the hair is tied by a jewelled band two or three inches from the back of the head, and then braided into an enormous ball about two-thirds the size of the head. In another the coiffure is raised to an angle of 50 degrees, and tied round by a string of pearls. Upon the coil is a round button-like protuberance of hair or metal, and the forehead is encircled by a tiara. This was worn by the lower classes, amongst whom, minus the tiara and button, it is still seen to-day in Orissa. In a more elaborate arrangement there is a metal button on the top with a strap edged with two strings of pearls or beads; and a double string of pearls with a star in the middle, and an ornament on each side like a peacock's crest. In other forms we see crown-like tiaras, and tiaras with crests.

Rajendralala Mitra mentions the old vocabulary of Amara Sinha, in which we have names for crowns, crests and tiaras for the head; rings, flowers and bosses for the ears; necklaces of one to a hundred rows; armlets and bracelets; signet and other rings; zones and girdles for both men and women; and also bells, bands and chains for the legs and ankles. Many of the forms are obsolete, but most of the names are current.

The Bhuvanesvara sculptures afford a fair idea of the shapes twelve hundred years ago. He refers, as pointed out on page 97, Part VII., to the bas-reliefs of Sanchi and Amaravati as giving us illustrations of the jeweller's art in India generally from the second or first century B.C. to the seventh century of the Christian

era, showing gradual, steady and marked improvement towards refinement. The bangles, bracelets, and anklets at Sanchi are the clumsiest possible, and were probably made of brass or bell-metal, as is the case among the lower orders in the villages still. The bangles and armlets of Amaravati, though mostly of the same patterns, are smaller, lighter and neater, and the anklets are less ponderous. At Bhuvanesvara they are reduced in size and weight, and are greatly improved in appearance. Rajendralala Mitra also observes that the richest crown that has come to his notice is one worn by the goddess Indrani at Yajapur. It is sumptuously bedecked with jewels all over.

There is a great variety of ear ornaments amongst them. A drooping plume and fan-like appendage (probably the tola patra, or palm-leaf ear ornament named in the Amarakosha), fig. 700 (121). An ornament for the sides or top of the head (hooked to the helix of the ear, or tied to the hair near it), still known in Bengal and made of jewelled gold plates and strings of pearls; it is called the jumma (fig. 699 (122.) The karnaphula, or ear flower (fig. 698 (120), which was a great favourite with the goddess Durga, who dropped an ornament of this kind into the sacred tank at Benares, known from this circumstance as the Manikarnika. Fig. 696 (118) shows the dheuri, a shield-shaped disc of gold worn on the lobe of the ear, with or without a pendant. In fig. 697 (119) we have two ornaments; a tulip drop hung from the anti-tragus, and a stud with pearl fringe and pendant attached to the lower edge of the lobule. Studs and rings for the nose, set with stones or pearls, are great favourites at the present day, and were probably worn in former times.

The finest specimens of necklaces, some with lockets set with stones, are to be seen on the large statues in the niches of the great tower at Bhuvanesvara. Some pendants seem to represent tigers' claws, a favourite charm still in some parts of India. The necklet of Bhagavati is formed of fine pearls or gold beads. A string of bells descends from the right breast. At the present day, the most important ornament for the forearm "is the bálá, a ring of metal of a cylindrical form, ordinarily plain, but sometimes twisted, or otherwise wrought, which Bengali women reckon as the emblem of their married state, and never open it as long as their husbands are living. If made of gold or silver, it generally encloses a bit of iron; but a separate armlet of iron, also regarded as a marriage emblem or ring, is also commonly worn." In Orissa, the bálá is replaced by the khárú, which differs from the former in being flat and not cylindrical. "Its under surface is flat and smooth, but the upper is wrought in various patterns, a beaded form being the most prevalent." In sculpture it is most common, and in rich specimens has an elaborate boss or crest-like appendage on the top. Sometimes the beaded pattern is edged in by rims; in others it is doubled without the crest, or otherwise modified. Under the name of paturi, one form is the counterpart of a European bracelet. Eight or ten armlets are cut out of the conch shell (Maza rapa or volute gravis) and arranged in a tapering form, and are then mounted with gold beads, bosses, etc., to form the Sankha bracelet. Same of the armlets are left white, while others are dyed with lac of a bright crimson colour. It is now out of fashion in Calcutta, but poor Uriya women still wear it. A form of it, made of gold and buffalo horn, or gold and horn set with precious stones, and called peta chudi, is still worn by Uriya belles. Until recently, the bázu, tabiz, and tor were the leading ornaments. Of these, the bázu is apparently mounted with precious metals, but the others are simply wrought metal. Sometimes the tabiz had a fringe of small bells. Finger rings were worn.

Of waist ornaments, a fringe of bells was in highest favour, the most common being the chandra hára, or the garland of moons (Uriya "gole"), and the most gorgeous was comprised of three massive chains of a curious diagonal pattern set with spangles, and held together by a rich clasp, having a jewelled pendant. From the lowest hang a series of bells and pendent chains festooned all round the body. This is seen on the figure of Bhagavati at Bhuvanesvara.

Of the ornaments for the legs, the most favourite was a chain band fringed with little bells, round the feet, or small metal shells filled with shot, which made a jingling sound when in motion. Both sexes wore this kinkini. A form of it, the pánjara (Persian, paizeb) is now only worn by brides a year or two after marriage. By up-country women, and especially Mohamedan women, it is worn until an advanced age. The chain is sometimes replaced by hollow tubes filled with shot (napura, *Sanskrit*). Other anklets formerly used had small fringes of bells. Some were hollow for shot (gujri), having first come from Gujarat. Ornaments worn nearer the knee, having projecting crests, were worn on one leg only by Uriya and Telinga women. Rajendralala Mitra notices the curious fact that in the Sanchi, Amaravati and Orissa sculptures, the body clothing of the women is generally limited to a bead belt below the waist.

The peculiar forms and elaborate ornamentation of the coiffure of the ladies in the Orissa carvings seem to be unnatural, yet they are not unlike that which Miss K. A. Carl, in her most interesting work, "With the Empress Dowager of China," describes as being worn at the Court of that great potentate at the present day. She thus writes of these head-dresses, and first of the Empress Dowager herself. "Her jet-black hair was

parted in the middle, carried smoothly over the temples, and brought to the top of the head in a large flat coil. Formerly all Manchu ladies, who have marvellous hair, carried the hair itself out from this coil over a golden, jade, or tortoise-shell sword-like pin, into a large winged bow. The Empress Dowager and the ladies of her Court have substituted satin instead of the hair for this wing-like construction, as being more practicable and less liable to get out of order. So satin-like and glossy is their hair that it is difficult to tell where it ends and the satin begins. A band of pearls, with an immense 'flaming pearl' in the centre, encircles the coil. On either side of the winged bow were bunches of natural flowers and a profusion of jewels. From the right side of the head-dress hung a tassel of eight strings of beautiful pearls reaching to the shoulder."

It must be remembered that this description applies to the Manchus of High Asia, to which race the Imperial family belongs, and not to the Chinese. From the same region came the Moghuls, and it is probable that there was always more free communication between Central Asia and North India than there ever was between the latter and China. The famous portrait of the Empress Dowager, which was painted by Miss Carl and was exhibited, is now in the National Museum in Washington. It shows not only the head-dress, but the other ornaments worn by Her Majesty. Her gown of Imperial yellow was magnificently brocaded and embroidered with pearls, and fastened with jade buttons. "From the top button hung a string of eighteen enormous pearls, separated by flat pieces of brilliant, transparent green jade. From the same button was suspended a large carved ruby, which had two yellow silk tassels terminating in two immense pear-shaped pearls of rare beauty! . . . Around her throat was a pale-blue, two-inch wide cravat, embroidered in gold, with large pearls. . . . She wore bracelets and rings."

Miss Carl describes the dress of brides of high rank, who wear for the first time, on their presentation, the magnificent golden filigree jewelled head-dress, and a profusion of jewels, adding that the "Manchu ladies use much more discretion in wearing jewels than the Chinese ladies. The latter will sometimes wear as many as fifteen bracelets on each arm, and the number of jewels they put in their coiffure seems to be limited only by the space they have at their disposal." Dr. Bushell, in his work on the Collections of Chinese Art at the Victoria and Albert Museum, illustrates an extraordinarily elaborate head-dress of this kind. There is much similarity in some of these customs to the old Indian ideas, a few of which, such as the practice of wearing many bracelets, still exist, for example, in Western India. In a portrait of the young Empress Ye-ho-na-lah, the first wife of the Emperor of China, Miss Carl has representations of the Indian or Central Asian forms, viz., the collar of gold ending in knobs, exactly of the form of an Indian torque, or a kara or anklet; and the triangular pendants from the turban, from which hang chains (generally three) of pearls, a form so common in the Himalayas and throughout High and Central Asia.

The married ladies and widows, when in Court attire, wear a magnificent Court head-dress with jewelled crown. Princes and officials and their wives also wear official beads. On ordinary occasions the Empress Dowager had jasmine or other flowers quaintly arranged with her hair in a coil at the top of her head. In winter the ladies wore hats of fur with jewels across the front, and elaborate crowns studded with precious stones; and bunches of flowers on either side of the coiffure were worn in winter as in summer. The Manchu nobles wear a tassel of red silk, surmounted by the jewelled button denoting their rank, from which stands out, almost at right angles, a jade-mounted aigrette, mixed with the pea-fowl feathers, if they have attained that rank. The Emperor wore a jade belt-clasp, and not many other ornaments; but the young dandies had them in much greater profusion. Amongst these were the belt buckle, the handsomest ornament worn. It was of carved jade, ruby quartz, or of beautifully chased gold set with precious stones. From the belt hung many ornaments, especially watches in cases studded with gems. Miss Carl describes the Princess Button worn only by the ladies of the Court. It represents the Flaming Pearl of the Dynasty, which was established by its founders. It consists of a large pearl, surrounded by three alternating rows of seed pearls and corals, which are supposed to represent flames. It is the symbol of the "Unattainable." Jade jewels are the most appreciated. The Bengali ladies and children show the same taste for decking their hair with flowers as do the Moghul ladies in China.

Mr. Romesh Chunder Dutt, I.C.S., in his "History of Civilization in Ancient India" (1889), refers to work in the metals and the fabrication of jewellery in Vedic times. In the Rig Veda we are told of golden helmets; of horses with golden caparisons; and of the Nishka, a golden ornament worn on the neck. "The lighting ornaments of the Maruts are compared with ornaments (Anji), with necklaces (Srak), with golden breastplates (Rukina), and with bracelets and anklets (Khadi). . . We are again told of anklets for the feet, and golden breastplates for the breast, and of golden crowns (Siprâh hiranmayih) for the head." The Vedic period dates, by his estimate, from B.C. 2000 to 1400. The Nepalese Minister and some of his staff are stated to have worn gold and jewelled helmets at state functions this year in London.

In the Epic period (B.C. 1400 to 1000) the Hindus had attained a high degree of refinement and civilization,

The wealth of rich men consisted in gold and silver and jewels. Mr. Dutt quotes one passage:—"As one binds gold by means of lavana (borax), and silver by means of gold, and tin by means of silver," etc., etc., which indicates that goldsmiths had thus early at their command knowledge which enabled them to do excellent work.

Let us see what ideas were connected with jewellery in the time of Buddha, that is, about the sixth century B.C. It is said that when the future Buddha became incarnate, the thirty-two good omens became manifest. Amongst them were the following:—Bracelets and other ornaments jingled of themselves. When he appeared he was like a shining gem placed on fine muslin of Benares. When, as Prince Siddhartha, Buddha was moved to carry out the Great Renunciation, he sent away his ornaments; cut off his plaited tresses, together with the diadem upon them, with his sword; and in proof of his becoming a Buddha, the severed hair and diadem were suspended a league off in the air, where the archangel Sákka saw them and received them into a casket, which he placed in the Távatinsa heaven, in the Dágaba of the Diadem. (Rhys Davids.) Even in the rhapsodies of early Buddhist religious writers, it will be seen how large a place jewellery took in their thoughts.

The following are extracts from Mr. W. Crindle's learned work, "Ancient India; Its Invasion by Alexander the Great." They may be held to apply to India generally:—"Alexander, in his last moments, gave Perdikkas his signet ring. He was slain in 321 B.C., two years after Alexander's death. Eumenés took his place, but Antigonos captured and slew him in 310 B.C. Antigonos fell in 301 B.C. Quintus Curtius Rufus says that the character of the people [of India] is here, as elsewhere, formed by the position of their country and its climate. They cover their persons down to the feet with fine muslins, are shod with sandals, and coil round their heads cloths of linen [cotton]. They hang precious stones as pendants from their ears, and persons of high social rank, or of great wealth, deck their wrists and upper arms with bracelets of gold."

"King Sopithes (Sophytes, or Sanskrit, Saubhutu) was tall and handsome. His sandals were of gold and studded with precious stones, and even his arms and wrists were curiously adorned with pearls. At his ears he wore pendants of precious stones, which, from their lustre and magnitude, were of inestimable value. His sceptre, too, was made of gold set with beryls." [Country west of the Hydaspes or Jhelum river, which includes the salt range].

In connection with the early impressions of Englishmen in India, reference may be made, for its curious allusions to ornaments, to a work recently published, entitled "Good Old Days of Hon'ble John Company," by W. H. Carey (1907). He gives an account of a discovery in what had been the cellar of an old palace, which he himself witnessed. About six feet from the floor was a ledge resembling a huge mantel-piece. It was found that five human beings had been bricked up in it, probably 170 or 200 years before, or in the seventeenth century. One of the bodies was that of a woman of about eighteen or nineteen years of age. The skin still adhered to the bones. A costly white dress of muslin still remained. Round the neck was a string of pearls; on the wrists and ankles, gold bangles; and on the feet, slippers embroidered with silver wire. Between her body and that of another young woman was that of a young man, who, from his dress and jewels on his finger-bones, must have been a person of high rank. The others were evidently old women, probably confidential servants. In this case vengeance took no account of treasure.

When the Director of the Dutch factory at Chinsurah visited the English President at Calcutta in 1770, the latter gave him a grand ball at Court House, where the ladies were decked with a profusion of jewels.

Maharaja Hindu Rao, the Mahratta chief, whose house on the ridge at Delhi was the seat of one of the principal batteries at the time of the Mutiny, died there in 1854, and Lang thus writes of his funeral:—"They dressed up the old gentleman's corpse in his most magnificent costume, covered his arms with jewelled bracelets of gold, with costly necklaces of pearls and diamonds hanging down to his waist, placed him in a chair of state, sat him bolt upright—just as he used to sit when alive—and thus attended by his relatives, friends, and suite, he was carried through Delhi to the banks of the Jamna, where the body was burnt with the usual rites and the ashes thrown into the river."

In Carey's work is also found the following, which is taken from the account of the Sati, or immolation of the younger wife of Ceteus (B.C. 314) by Diodorus Siculus in his "Narrative of the Expedition of Alexander the Great into India." It might have applied to a Bengali Sati of the early nineteenth century. "She proceeded to the funeral pile, crowned by the females of her house with mitres. She was decked with other ornaments, as if for a nuptial festival. . . . . As soon as she reached the pile, she took the ornaments from her person, and distributed them among her attendants and friends, as memorials, one would say, of her affection. The ornaments consisted of a multitude of rings upon her fingers, set with precious stones of various colours. Upon her head was no small number of stars of gold, discriminated by means of stones of all kinds. About her neck were many gems, some small, and the rest gradually increasing to a larger size."

Diodorus Siculus tells us that Alexander imitated the luxury of the Asiatic kings. He put the Persian

diadem upon his head, and wore the white cassock and belt after the manner of the Persian kings. In the battle between Eumenés and Antigonos, Ceteus, who commanded them that came out of India, was skilled, but died in the battle. Booth, in his translation of Diodorus Siculus (Book 19, Chap. II.), writes that the mitres were "attires women used to wear, with labels hanging down," (foot note), and "Her attire was multitudes of rings upon her fingers, set with all manner of precious stones of divers colours. Upon her head were a great number of little golden stars, between which were placed sparkling stones of all sorts. About her neck she wore abundance of jewels, some small and others large; increasing by degrees in bigness as they were put on one after another."

Surgeon William Hamilton, who was buried in Calcutta early in the eighteenth century, successfully treated the Emperor Farokh Siyar in a severe illness on the eve of his marriage to a Jodhpore princess, and was presented in public with "a vest, a culgee (Kalghí, *t.*, a turban ornament) set with precious stones, two diamond rings, an elephant, horse, and 5000 rupees; besides ordering at the same time all his small instruments to be made in gold, with gold buttons for his coat and waistcoat, and brushes set with jewels." 1715-1717 A.D. ("Calcutta Past and Present," Kathleen Blechyinden).

There are some curious observations in the East India Vade Mecum, or "Complete Guide to Gentlemen intended for the Civil, Military, or Naval Service of the Hon. East India Company," by Captain Thomas Williamson; 2 vols.; 1810:—"Mohamedans.—A wife never brings a dowry to her husband, except her plentiful stock may be so considered, such as cloths, jewellery, etc., which her parents sent with her, sometimes to so great an extent, as to preclude for years the necessity of any supply from the husband." Single ladies never wear ornaments at the nose; nugeeas, or supporters to the breast; no black ointments (missi) fill up the interstices of the teeth, nor antimony to the eyelids. The n'hat, or large ring worn at the nose, is also going out of fashion; indeed, considering the inconvenience that must have been experienced from this ornament, it is strange it should have continued so long in use. The disuse of it is accounted for in the following manner:—"On the death of a married woman, or of her husband (for no widows wear it), this ornament, according to long established usage, becomes the property of the mírasíns, a particular kind of Nach women. A lady of Oudh, of a delicate way of thinking, being in possession of a n'hat of great value and elegance, thought she observed the longing eye of the mírasíns continually fixed on this jewel; and dreading the effects of their envy on her own life, or on that of her husband, took off the n'hat and threw it away; a circumstance that occasioned much consternation in the family, and astonishment in the husband, as it had hitherto been deemed a necessary part of a married woman's dress, and was guarded with as much superstitious care as the marriage ring amongst us. However, the explanation of her motives set all right again; the husband applauded her prudence, and the neighbouring families, taking up the same idea, the long-established rights of the mírasíns in that part of the country suffered almost total abolishment."

The dress of the ladies of rank has become comparatively simple, and seems to evince considerable improvement in the national taste. Instead of both ears being weighed down, as was formerly the case, they now only wear a slight ornamented ring in the left ear, in general. The having both ears ornamented they consider the height of vulgarity. A pearl necklace, slight golden rings at the waists and ankles, termed zewarí-ichanjírí, include all the ornaments worn by a lady of fashion. For the wrists they prefer silken bracelets decorated with jewels. . . Gilt or plated ornaments are held to be disreputable and unlucky; hence the mulambah or plating trade is very little followed in India, though the jewellers will sometimes pass off a coated for a solid article, especially in gold work." He gives a list of ornaments chiefly worn by Hindustani ladies, from which it is unnecessary to do more than refer to such notes as have not already been made in the present articles. Mang tikal, or frontal ornament, is not a very light ornament, but is extremely splendid, costing, even though composed of coloured glass or crystal, or foils, from twelve to fifteen guineas. The karanphul and jhumka: The latter is ever of gold, silver being in this absolutely interdicted by the laws of caste. Nath: the ordinary diameter is 2½ inches. Bulák, or central nose ring: "Not only does the bulák interfere with the operations of the lips during meals, but sores of the most unsightly description are often created in that very tender part to which the ornament attaches, by those innumerable accidents which not even the most constant vigilance can prevent. Neck ornaments.—Champakali: usually worn rather loose, that it may reach half-way down the bosom; either made of crystals set in foils, usually white; or they are precious stones, of one colour throughout the ornament. Hanslis: solid collars of gold or silver, from four ounces to a pound in weight, worn on high days and holidays. Made of pure metal, which can easily be bent. Square in front under the chin for several inches, tapering to the ends, terminating in knobs, which are usually cut into a polygonal form; sometimes carved in the Oriental style in front, or the whole length. Tawizis: Amulet cases of silver, enclosing quotations from the Koran, or some mystical writings, or some rubbish from the mineral or vegetable kingdom, but "I believe, never any camphor (as lately worn by a celebrated

English lady). . . . Whatever the contents may be, great reliance is placed on their efficacy in repelling disease, and in averting the influence of witchcraft (j'hadú), of which the people of India, of every sect, entertain the most unlimited dread. Hence it is not uncommon to see half a dozen or more of these charms strung upon the same threads." Ornaments of upper parts of the arm: These are made hollow, but filled up with melted resin; the ends are furnished with loops of the same metal, generally silver, which admit silken skeins, whereby they are secured to their places. The above trinket is called bazuband.

The wrists are always profusely decorated in Bengal. "The more ordinary classes wear rings made of kaunch or chank, i.e., the common sea conch, cut out, by means of very fine saws, into narrow slips, which, when joined very accurately, give the whole appearance of being formed from the most circular part of each shell. This is indeed sometimes done, but such entire rings are very scarce, and are usually preserved in their original pure whiteness with much assiduity. The city of Dacca, so famous for its muslins, carries on a large intercourse with Chittagong and the coast of Arracan for conches. . . . . The small process, or button, at the base of each shell, is sawn off, and, after being ground to a shape resembling that of a flat turnip, is perforated for the purpose of being strung. When so prepared, these receive the name of kuntalis; of which two rows, each containing from thirty to forty, are worn round the neck of every Sepoy in the Company's service as part of his uniform. This simple ornament affords a pleasant relief to the sable countenance of the native, and serves to fill up a space that would otherwise appear extremely naked, between the collar-bones and the chin." The rings made from the sea-conch are called kaunch-ke-churi, or churis made of conch; in contradistinction to a common kind of churi, made by persons who follow that profession only, from a species of silicious clay, which speedily vitrifies, forming a semi-transparent mass, that is worked into rings of about an inch in diameter, but having rather quadrangular than circular surfaces, so that the inner circumference may be rather easy to the wrist, and the upper part (or outer circumference) be sufficiently flat to exhibit various embellishments, given by aid of gold leaf and little enamelled or lacquered specks, etc., applied thereto and afterwards burnt in. It is inconceivable how expert the women who vend the churis, and who are thence called churiarens, are in applying these ornaments; which, after being once passed over the hand, often are found to fit the wrist admirably. Those persons unacquainted with the dexterity of these women would, on seeing the rings before they were dry, consider it impossible to get the hand through; yet, by means of a little oil, or even of water, and compressing the very flexible member into a suitable form, the rings are successively made to glide over the joints with tolerable facility; very few, in proportion, being broken during the operation. It is to be marked that, as probably forty or fifty churis are to be worn on each wrist, those appropriated to the thicker part of the arm being, of course, the first to pass, the hand becomes gradually suppled and disposed to receive each succeeding ring, which is imperceptibly of less diameter than its predecessor. Kara: Flexible ring of solid silver, usually hexagonal or octagonal, with a knob at each end. Bracelets: Painted prisms strung on black silk in three or four parallel rows (pahunchi); sometimes they are of gold mixed with pearls. Thumb-ring; Ainal. Finger-ring: Anguthi; usually of gold, silver being considered mean."

Captain Williamson laughs at a mirror ring on the toe, yet it is convenient enough to the seated Indian woman, who can see reflections of herself in it. "A lady who is proud of her dress must have a pair of karas weighing not less than half a pound each, a pair of paizebs, and toe-rings or chettis, usually a fifth of an inch in breadth, very thin, and for the most part with beaded edges. . . . The women of Portuguese extraction wear their hair in a large top-knot, secured by an immense silver pin, or rather a skewer, which is either filigreed, enamelled or engraved. Coral beads are in high estimation throughout Hindustan, as applicable to the construction of necklaces and bracelets for women. Notwithstanding they are manufactured from the red coral, fished up in various parts of Asia, these beads are very costly, especially when they run to any size. They are generally sold by the sicca-weight, or tolah, that is, by their weight in silver, two and a half rupees weighing about an ounce, or eighty to the seer of nearly two pounds avoirdupois. A tolah of high-coloured sound beads, as large as a marrow-fat pea, may commonly be had for three or four rupees, sometimes cheaper; consequently an ounce of coral beads, called múngahs, will cost nearly a guinea. This, which is four times the value of silver, appears to be a high price, considering the low wages of labourers, and proves that coral cannot be advantageously imported from India to England. The ladies of Asia are very particular in often steeping their múngahs in pigeon's blood; under the firm belief of their colour being heightened by such immersions! This recipe may, however, be matched by many, of equal efficacy, highly valued among ourselves. The badge of slavery is an iron ring worn on the ankles."

The following are descriptions of the dress and adornments of Hindu women by various writers:—A Bengali lady, by Mrs. Weitbreicht ("The Women of India and Christian Work in the Zenana," 1875):—"A lady of rank and wealth counts her garments by hundreds. She is very particular in adorning her person with jewels, which

are regarded as pledges of her husband's affection, and she will endure any amount of personal affliction for their sake. She bores her ears in fifty places for her earrings, and her nose for the nose-ring. She never complains of the pricking or weight of the jewels covering her hands, arms, toes, wrists, and ankles, though they can hardly fall short of fifty pounds when she is fully attired. Personally, a Hindu female is not inferior to those women whom most nations have agreed to adopt for their standard of beauty. Many a lovely and graceful creature adorns the zenana, as the description of one known to the writer will shew. This lady, at the time we allude to, sixteen years of age, was small but well proportioned, with fine features and brilliant eyes. Her sari, the one piece of dress for a Bengali female, was most modestly disposed; only a little of her neck, and halfway up her arm—which was so far covered with bracelets—could be seen. A gold chain was twisted through her fingers, and then round her arm; and on the back of the hand a large gold medallion, covered with diamonds and rubies, so that little of it was left uncovered. There was another rich ornament on her foot, and a medallion on her instep, beside the anklets. Her sari was of beautiful texture, between gauze and barege, with broad gold border, and must have been of great length, for it was so twisted about her that you could not distinguish her form, and the drapery was graceful and beautiful. Her head was adorned with a comb that looked like a crown of gold, studded with diamonds, rubies and emeralds, and a gold chain was twisted about her hair with a grand ornament suspended from her forehead. Her nose-ring had three pearls, the centre one very large."

Of the widow she writes:—"Her hair is dishevelled and her garments are of the coarsest kind. Her jewels, which she valued so much in the days of her pride, are no longer on her person. Never more must she put them on, never more wear a beautiful dress. . . ."

Mr. Oman thus describes a Brahman fortune-teller in Lahore, who visited him:—"His features were well-cut; his eyes sharp and intelligent. A white line was neatly painted down the length of his nose, and two other white lines ran along the outer margins of his ears. He wore gold earrings set with pearls, and from his neck hung two strings of beads, the shorter one consisting of alternate pieces of gold and red coral, the longer one of neatly-shaped bits of sweet-scented sandal-wood."

In the "History of Murshidabad," by Major J. H. Tull Walsh, I.M.S., there are photographs of all the Nawabs Nazim and Nawabs (as the last two holders of the position have been styled) of Bengal, and an illustration of some of the Murshidabad family jewels, consisting of aigrettes, armlets, buckles, etc., of diamonds, rubies and emeralds. Many of these ornaments are shewn in the portraits.

Murshid Kuli Khán, the founder of the family, who governed Bengal, Behar and Orissa from 1704-1725 A.D., like so many great men, seems to have been simple in his personal habits. Nevertheless, for his portrait he wore four strings of pearls and rubies or emeralds round his neck, and a similar string round his turban, and a small aigrette with a plume of feathers. He was the son of a poor Brahman who became the slave of a Mohamedan of Ispahan, who brought him up as his own son. Major Walsh, in his list of presents which were sent to the emperor with the revenue collections, mentions filigree work of gold and silver.

Sujah-u-din, his son-in-law, the second Nawab Nazim (1725-1739), who was an Afshar of a tribe of Turkomans of Khorassan, had more sumptuous ideas than his predecessor. On state occasions he was dressed in brocade set with valuable jewels, and was adorned with strings of pearls round his neck, and a sarpesh or turban with "jigah" on his head. He also wore a splendid armlet set with diamonds. Sarfaraz Khan, the next ruler (1739-40) is represented with a double string of gems round his waist, in addition to the above ornaments. Ali Verdi Khan (1740-1756), who followed, was a foster-brother of the Emperor Alumgir of Delhi. He killed Sarfaraz Khan, usurped the throne, and propitiated the emperor with a large sum of money and seven lakhs in jewels and other valuables, again proving the use of portable wealth of this kind. He was simple in his tastes and wore little jewellery. His great nephew, Suraj-u-daula (1756-7), succeeded him, and, after the battle of Plassy, was followed by Mir Mohamad Jaffar, a brother-in-law of Ali Verdi Khan. Major Walsh's portraits of him and of his son shew both of them wearing jewellery of a more typical type than that of the old Nawabs. Round each turban, of Delhi fashion, is a band of gold with a splendid sarpesh and jigah, the principal gem being a huge stone. Short and long necklaces of pearls and rubies or emeralds, having pendants or amulets, are worn round the neck, and jewelled armlets. Mir Jaffar's son, the next Nawab Nazim, Najim-u-daula, seems to have introduced the flat turban which is still worn by many Bengalis of rank, and with it bands of plaques set with flat jewels, which extend on each side from the sarpesh. He also wore a large pendant and bracelets. His brother, Saif-u-daula (1766-1770) wore rings and bracelets of gems of flat and round plaques, one of which has a long jewelled tassel. His successor, Mubarak-u-daula, the third son of Mir Jaffar, who filled the throne from 1770 to 1793, introduced a crown or jewelled cap of great magnificence. In his portrait, the next ruler, the son of Mubarak-u-daula, Baber Jang (1793-1810) is represented without ornaments of any kind. His son, Ali Jah (1810-1821) wore the usual ornaments as in Saif-u-daula's time. His brother, Walah Jah (1821-4), besides the

jigah, is represented with two stars and plumes on the sides of his rounded cap, necklaces, bracelets and armlets of gems and a jewelled cross-belt. Walah Jah's son, Humayun Jah (1824-1838) introduced a new style of crown or hat with pointed edge and plume, which was adorned with jewelled plaques. He also wore the insignia of the Grand Cross of the Royal Hanoverian Guelphic Order, conferred upon him by King William IV. in an autographic letter; the first illustration I have seen of an Indian prince wearing such an European decoration. He was a most luxurious prince. His son, Feradun Jah, reigned from 1838 to 1881. He was the last Nawab Nazim, eventually resigning that title in 1880 and becoming Nawab Bahadur. His portrait shews a more modern taste than that of his predecessors. The borders of his long dress and his waistbelt are enriched, however, with gems. His successor, his eldest son, Sir Ali Kadar Syud Hassan Ali Mirza, G.C.I.E., who has just died (1907), for his portrait wore but a simple fez, in front of which is a star and plume. There are numerous other fine portraits in Major Walsh's handsome work, but few of the gentlemen wear jewellery, preferring the simple dress of their country or some form of semi-uniform, or even European clothes. The Dudhoria family, which originally came from Bikanir, are exceptions, as most of them wear necklaces and jewelled head-dresses.

Lal Behari Dey, the author of "Bengal Peasant Life" (1880), in a chapter entitled "Ladies' Parliament," gives us an insight into the interests of Bengali women of the better class. Young and old assemble at the women's ghat of the great village tank to bathe, talk, and take home drinking water in the brass or earthen water vases (kalasi), which they carry on their heads. The more wealthy wear quantities of golden jewellery. One woman says to another: "When did you get that ornament, Sai?" "Which do you mean, Sai? This jhumko, you mean? I only got it two days ago. Sidhe, goldsmith, has made it. You like it?" "Oh! that's exceedingly well made. There is no end to your ornaments. You are covered with jewels from head to foot. You are lucky in getting a husband who makes it the chief business of his life to please you." "I hope you have also a good husband." The other replies somewhat in the negative, and her friend tries to comfort her by saying: "Oh! Sai, why are you so sad about nothing?" Her success is perhaps doubtful; though she recognizes that it is poverty and not want of will that hinders her friend's lord from pleasing her in the usual way. Ornaments are no sign of a husband's love. A man may load his wife with ornaments, and yet may not love her. Hemángim, the zamindar or landlord's proud daughter, is described. She came to the bathing place with her head uncovered; but her body is covered in every part with ornaments. She was somewhat stout, and as she walked slowly, like a young elephant (as the old Sanskrit poets would have said), the silver anklets of her feet make a tinkling noise. An old woman, who seemed, from a massive gold chain round her neck, to belong to a respectable and wealthy family, talked to her.

Bengal widows part with the usual iron circlet, and no longer use vermilion paint on the top of the forehead where the hair is parted, when they become widows. They also break conch shells, or lac or silver ornaments, if they have the latter. When a boy's marriage was being discussed, the question of ornaments to be given by the girl's father arose. The ghantik, or Brahman of high order, who is the go-between, says: "Old Kesáva will cover his daughter-in-law's body with ornaments from head to foot. He has ordered one chandrahár (necklace), a pair of máls (silver anklets), a pair of panchhás (bracelets), one banti (armlet), a pair of palákártis (coral beads for the wrists), one tabiz (amulet), a pair of jhumkos and pásas (earrings), a pair of bálas (bracelets), and one nath (nose-ring)." A Sati is described, the last in the village, about 1828: "She was dazzling with ornaments in all parts of her body," and was dressed like a bride. Before she circumambulated the funeral pile of her husband seven times, she took off the ornaments from her body and distributed them to those that stood around her. She then mounted the pile.

Bihar, or that portion of Bengal which is nearest to the United Provinces of Agra and Oudh, is of much interest. The people in many ways follow the customs of Upper India; but, in some respects, have preserved those of ancient Brahmanical India better than the inhabitants of other districts. Mr. G. A. Grierson, C.S., C.I.E., the great authority on Indian languages and dialects, has written on "Bihar Peasant Life," and on other subjects connected with the people, from which the following notes on jewellery are made:—

The following are some of the varieties of jewellery commonly worn:—*a.* Worn by men and boys. On the ears: Báli or (in Shahabad) bári; this is a ring. Also the kanausi (Patna and Gaya, where it is worn by Hindus only). Other ear pendants are moti, gokhula (an ornamented ring), kundal (a large ring), lor (worn principally by Goalas), and kanbála. Sona is a plain ear pendant, and anti is a plain stud fixed in the lobe of the ear. Phirki is a double gold ring. On the arms: The bánk and chauktha are worn on the right upper arm; so also are the bijáwath or bijauta, which is, however, more properly, a female ornament. The anant and ta'wij are various kinds of amulets. On the neck: The málá is the bead necklace; the rudrách is one made of the seeds of the rudrách (Elœocarpus ganitrus). The kantha is a necklace with gold and silver ornaments or sacred relics attached to it. The mungara is a coral (munga) necklace, and the mohar mála or mohan mála is a long necklace

of gold mohurs and coral. The gop is made of twisted gold wire, and it is also called ghusi in Champáran, North Tirhut and South Monghir. The sikri is a long chain going round the neck. On the fingers: The rings are angúthi, ainthua (Gaya), or aunthi. The gorakh dhaudári, or dhauhári, is a puzzle ring which is taken to pieces and is difficult to put together again. Múndri is a ring worn on the right little finger; gol and pheran are rings. On the wrist: Bála, balea, pahunchi, and also south of the Ganges, pahunchári, kara, pera, jigga, mathiya and tora; these are worn principally by boys. Jainti is a kind of amulet. On the waist: The chain hung round the waist is kardhan, or kardhani; also harhara in the East. A kind of belt is láungra, and of this jáwa, jawari, langra and jai are portions of the clasp. On the ankles: A boy's anklet is goranw, gorain, or kara; south of the Ganges, gorha, ghungar, ghunghru (fitted with bells, used also in Tirhut), and chaurási (which carries 84 beads). On the toes: Angutha is a toe-ring.

b. Worn by women.—Ornaments for the head: The ornamental hair-pin is chonti. For the forehead: mangtika or bamir, an ornament tied in the centre of the forehead by three strings, one passing round each side and the other over the top of the head; they are fastened in the hair. Of this the ornament is called chauktha, and the strings sikri. The spangles or wafers gummed on to the forehead are tikuli; another name in S.W. Tirhut is sisphul or chánd. In Shahabad there is a wafer made of embossed paper and gummed on the forehead. Nose ornaments: The nose stud fastened on to the outside of the nostril is chhuchchhi; in South Bhagalpur, nakchanda; and in Patan and to the South-West, laung. Nath, nathiya, nathuni, rings passing through the outside of the nostrils; for women and girls. Búlak and besar, rings hung from the centre cartilage; and jhuhir in the Rauniya caste. It swings backwards and forwards, and is ornamented with beads. Nose ornaments are peculiar to females. If a mother loses a first-born son, she endeavours to persuade the demon who kills children that any future boys are only girls, and hence not worth killing. To do this, she often makes the boy wear nose rings, and calls him by some nickname, as Bulatri (wearer of a nose-ring), etc. Ear ornaments: Ear-studs fastened to the lobe of the ear are karanphul, kánphul, khotla, khatla, khutti, khutli, and khutila, according to district. The kanarli is a stud worn on the cartilage just where it leaves the head, under the hair. Rings worn in the lobe are háli; and those on the upper part of the cartilage, utarna. Broad plates worn across the ear are pát, patta, and tarki. A smaller kind worn in Gaya is called golwa. Pendants are jhúmak, which has two round pendants; and jhimjhimiya, flat pendants; machhariya fish pendants; also machhaliya. The tor and kanausi form a set of ear ornaments. The first are round plates with a square cut out of the inside, forming a kind of ring with a square inside. One of these is hung in the lobe of each ear. The latter is a ring. One is hung in the upper part of the cartilage of the right ear, and two in the upper part of the cartilage of the left ear. When a hole bored in the ear is not in use, it may be filled with a plug called thek. When the ornaments are too heavy for the ear to carry without tearing, a chain is fastened round the ear so as to support the heavier ones. It is called sikri. Other ornaments are bír, kámp, khubiya, and bijli. Neck ornaments: Chandar hár is a long chain; táwiz, a similar one with an amulet attached. A set of three chains of various lengths is telri or tilri; of five chains, pachlari; and of seven, satlari. Sikri, a long chain; and baddhi, a long chain crossing the chest and going behind the body. Hamel, a necklace fitted with bells. Bosses tied to the throat are champa kali, jugun, and dholna chauki. The last is principally worn by the bride at a marriage, and is the first ornament put on before the marriage ceremony. The hansli, a solid necklet open in front, which goes round the neck; and the lawak is similar, with pendants in front (worn by Musalmáns). Suti is a kind of neck ring in Tirhut. Jawagota, galsatka, gardawini and garsi are neck ornaments in Gaya. Others are sitala, kalesar, katsar and kambhitya in different districts. Hár or hárwa is the general term for necklace; and moti mala, a pearl necklace, or with beads of the shape of pearls. Lalri and darpan, breast ornaments. Haikal, a long necklace composed of flat pieces, generally nine in number. When a man marries a second wife, an ornament is made representing the first wife, which the second wife wears. On the first occasion on which the second wife applies vermilion to the hair, she first puts some on the ornament before applying it to herself. This ornament is called sautin, or saut. On the clothes: Manori ornaments on the veil or sari; onchri, on the hem of the sheet. Arm ornaments: The following are worn by all classes. Highest up the arm, báza or bazuband, a wide armlet. Below it, bijáwath, bijeth, and bijantha, which are five ornaments strung together; below that, the birthi, which is smaller. Below it comes the bánk, made of one piece. It is worn by Hindu women on the right arm, but by Musalmáns on both. Lowest down comes the babhunta (or to the West, bahunta), of five pieces and round. Arm ornaments worn principally by Hindu women are anant, and tár or taruja. Similar to the last is the bahutta. Sikri is a chain worn on the upper part of the arm. Jhabuja is a kind of inverted cup hanging from the arm, and to which bells (bachwa) are attached; and ghundi, little ball pendants hanging from the bazu or anant. Mundli is a clasp. Berekhi, an arm ornament worn by women of the Gada caste in parts of Shahabad. Worn principally by Musalmán women, on the upper arm are jausan, pát (a flat piece tied on), bajulla, bijuli (worn immediately below the bazu); on the

forearm : nannaya or nabgrah (nine stones). An ornament worn on the back, between the shoulders is called by Hindus pán-panwa, and by Musalmans balamtar. Wrist ornaments are kankua, kankni, kangua, kachra, katwa, katri, kausanthi, khasiya, golwa, chúr, chúri, chhan or chhand, jai, jigga, tora, tinkhandi, tuniaga, tisianti, naghari, nighiri, laghuri, pachkhandi, pachhela, pachheliya, patri, patwa, pahunchi, banguri, barhara, barhar, behahra, bála, báuhn, bera, baunkha (made of thread), laghuri, samseb, and a keeper worn on the wrist to prevent the chúr falling off. On the fingers : a ring is anguthi ; a round solid ring is chhalla. Other names are armthi, ainithúra, and egol ; pherna and gorakh dhaudári are the same as worn by men. Other rings are tinchhaliya, bahloli, angústhana, arsi (which has a small mirror attached to it), mundri, bobherna, daryabádi, pathrauti, chirangiya, ankhua, mathani, badámi, and por, the names varying with the district and their form. On the waist : chains and bands are called kardhani, kamarkas, jhabbe, jhabiya, gathaura, amwara, kochban, kamargeb, sifi, and japhri. The kothli is a kind of pocket tied to the waist. On the feet : The ornament fitting on the ankle and covering and fitting on to the upper part of the foot is the páuwjeb ; like it are paurab, pauri, and pámo sankar. Over this is the charrh or chhara, a number of fine rings, like the chúri on the arm ; over this again the kara, and at the top is the chúr. The painjni are anklets with bells ; so also are kinkini and ghughuru or ghunghuru. On the toes are angutha and chhalla, which are rings. An ornament fitting over all the toes is bichhiya. In Gaya and the South-West, baluri is a toe-ring to which bells are fastened.

Mr. Grierson also gives full details of names of the implements of the jeweller, lapidary, the seal-maker, the gold-washer, and the brass, glass, and lac bangle makers. There are various kinds of tongs or pincers, nippers, tools for making chains, chisels, cutters, hammers, anvils, blow-pipes, blow-canes, crucibles, moulds, stamps for patterns, polishing brushes, touchstones, etc., for the first-named. The lapidary has grindstones, props, bows, burnishers, pincers, gravers, cutters, hammers, anvils, and revolving awls. The seal-maker uses a charakh, of which the principal portion is a revolving awl or barma ; a hammer ; stone or dhema, to which the metal to be engraved is fastened ; and a diamond pen. Brass bangles are made by the thatheri, or thatherat. Of a set, as used by the lower classes, those at the end are called ban, kachrukhi, or katri. The highest up the arm is agna or agela ; and that nearest the hand, pachhua or pachhela. The glass bangle maker, or manihár, and the man who embosses them, or the churihar, are important persons, as the demand for their wares is enormous. They require many appliances, the names of which are given. Similarly, the lahero or lahera, the lac bangle maker's wares are required for all Hindu women, and special tools are used to make them, viz., a wooden block on which to fit the bangles, brass and iron moulds for embossing them, and bamboo pipes for blowing his fire. A bangle, whether glass or lac, is called chúril and the latter variety is also termed lahti ; of these, the thickest, or keeper, which prevents the thinner ones slipping over the hand, is the kangni. The end bangles of a set are band, or larna, and the intermediate ones surka or pahta.

These compressed notes from Mr. Grierson's catalogue are most instructive. Bihár is the Hindi speaking part of the Bengal Province, and the vernacular names which have been given are used, for the most part, throughout North India, with slight variations in spelling or sound. The ornaments described are in use, again, with possible variations, throughout these countries, and the processes of making them are the same everywhere, or almost the same. It is unnecessary to add further descriptive notes, because in almost every instance something has appeared in previous parts of this series of articles which fully illustrates the subject, and it is useless to merely repeat small differences which do not affect the general uses or forms of the ornaments.

Under the head "Marriage," a few notes also occur which bear upon this subject. Presents at several stages are made to the young girl who is to be married, and amongst them are ornaments. Presents are also given to the bridegroom. There is a ceremony of making the bracelets kangan or kankan, one of which is tied to the bridegroom's right wrist, and the other to the bride's left wrist, by a Brahman. These bracelets are made of crushed paddy, of which two or three grains are wrapped up in mango leaves. The bridegroom has a head-dress of talipat leaves, called maur in some parts, and the bride one of date leaves, called mauri, patwasi, or patmauri. After the sacrificial fire has been circumambulated by the bridegroom alone, or by him with his bride, amongst other things, the former applies vermilion to the parting of the bride's hair with a piece of hemp. This is an ornament to her. The bracelets are untied four days after the marriage. Musalmán wedding presents also include a chaplet for the bride, and new ornaments to replace those worn when she was a maiden ; and black powder (missi) is applied to her teeth. Rings are put upon a Hindu child's arms and feet for the first time on the sixth or twelfth day after its birth.

DESCRIPTION OF THE ILLUSTRATIONS IN PART IX.

Plate 100.—686. A full description of the details shewn is given at the foot of the original picture, and is as follows :—"Explanatory Note. A is a small wooden stool called 'Pat.' B is a square brass pot called 'Vrinda-

wan,' holding a small shrub called 'Tulas,' which is considered very sacred, particularly by the 'Wyeshnawas.' C is a small bell called 'Ghanta.' D is a small phial of scented oil. E is a pot called 'Abishaka Patra' or 'Gatti,' and has a conical bottom with a small orifice which discharges a thin stream of water or milk over the idol when the pot is filled with that substance and held upright in an inverted position. F and G are small lamps called 'Niranjani,' in which clarified butter called 'Grutta' or 'Toop' is burnt with small cotton wicks. H is a goblet called 'Pialla' for containing water. I is a small cup for keeping sugar or some sweets called 'Naiwedya.' J is a piece of camphor. K is a loose leaf of the 'Bhagwat-Gitta,' the sacred book of the Hindus. The idol of Shri-Krishna (Vishnu) is placed in front of the devotee, and being on the other side of the brass pot B is not visible. Presented to the British Museum by Prof. S. A. Bhise F.S.Sc. (Lond.). 8th Nov. 1899." It represents a lady, judging from the type of features, dress, etc., from Lower Bengal. It is included in the present series because it shews the ordinary jewellery worn by a lady of some position. Permission was given to copy the original painting and other articles in the British Museum by the Trustees, granted through Sir E. M. Thompson, K.C.B., the Director.

PLATE 101.—687 to 689. The three turban or pagri lifters, "Bartana," are reproduced from Vol. III. (Plate 132) of the "Memorials of the Jeypore Exhibition," published in 1883. They are included in the present series because ivory carvings for personal ornaments, small figures, toys, and similar objects are made in large quantities in Bengal, and especially at Murshidabad and its vicinity. The bartanas are used to ease a tight-fitting pagri or turban. They are said to have been made by a Jeypore man who had obtained employment at Udaipur. Nos. 5013 to 5015 are from the Jeypore Museum Collection. 690 to 692. Three hairpins with most minutely carved heads, from Mandalay in Burma. Nos. 4963, 4964, and 4875 in the Jeypore Museum.

Plates 102 and 103 are reproduced, by permission of the Secretary of State for India, from the "Antiquities of Orissa," by Rajah Rajendralala Mitra, LL.D., C.I.E., which was published under the authority of the Government of India. The numbers in brackets are those of the original work, from which the descriptions are also taken.

PLATE 102.—693 (116). The circlet worn by the female in this illustration is so like a ducal coronet, that it may be mistaken for one from the head of Richard Cœur-de-lion. 694 (115A). This shows a rich crown for a goddess. 695 (109). Remarkable for the arrangement of the hair and the tiara. The former is arranged like three plumes on the top of a helmet. 696 (118). Represents an earring still worn in Orissa, which is called dheuri. 697 (119). An earring is shewn of a similar type to that worn by the goddess in 115A; it is composed of a tulip drop and stud. 698 (120). This earring is known as the karnaphul (karn phul) or ear-flower; it has a pretty tulip drop. Taken from a figure of the boar incarnation in a small temple adjoining the great tower of Bhuvanesvara in Orissa. 699 (122). Ear ornament of pearls and gold plates. 700 (121). A beautiful but inconvenient ornament for the top of the ear, described in the text under the name of tolapatra. 701 (106). An ear-drop somewhat similar to 699. 702 (142). Kartikeya, god of war. The zone on this figure is quite as magnificent as 703, which follows, but its principal pendant is even more elaborate and gorgeous. The figures of Bhagavati (703) and Kartikeya (702) bear on them some rich specimens of armlets and bracelets. The Chandanhára, or "the garland of moons" (Uriya, "gole"), and the mediæval style of it, is seen in the figure of Bhagavati. It is formed of three massive chains of a diagonal pattern set with stones, and held together in front by a rich and elaborate clasp having a jewelled pendant. From the lowest chain hang a series of bells and pendent chains festooned all round the body. Dr. Rajendralala Mitra tells us that the ornament 698 was a great favourite of Durga, and the famous Manikarnika (tank, shrine, and ghat) of Benares, derives its name from the circumstance, says the legend, of the goddess having, by accident, dropped an ornament of the kind at this sacred spot. No. 696, from the Markanda Tank in Puri, is now known in Bengal by the name of dheuri; it is a shield-shaped disc of gold worn on the lobe of the ear, sometimes with, and sometimes without, a pendant. No. 697, from the great tower, represents two ornaments, a tulip-drop hung from the anti-tragus, and a stud with pearl fringe and pendant, attached to the lower end of the lobule. Of necklaces, the finest specimens are to be seen in figs. 702 and 703. In their lockets, the collets for the setting of precious stones on a gold frame are distinctly indicated. Some of the pendants of the large necklace of the male figure, Kartikeya, appear as if intended to represent tiger's claws mounted in gold, a favourite charm still in use in some parts of India (see p. 93, Part VII.). Fig. 703 stands in a niche in the great tower of Bhuvanesvara; it is 7 feet high, and is made of chlorite. Fig. 702 is also from the great tower, which dates from the middle of the seventh century A.D. These ornaments indicate that the goldsmith's art was in a high state of cultivation at that early date.

PLATE 103.—These ornaments were worn in Orissa 1200 years ago. 704 (99). The chignon in this figure is made to rest on the shoulder, and is tied across by a jewelled band having a pendent star on each side. A fringe of short hair covers the upper part of the forehead, and upon it is set a triangular tiara of jewels. Madras

ayas still wear this chignon on the left side. 705 (105) shows a tiara with the hair entwined with gold lace or embroidered ribbons. 706 (115). A simple turban-like arrangement of the hair with brocaded and jewelled band. 707 (95). From the great tower at Bhuvanesvara. It is generally ornamented with a shield-like boss of gold, and three double strings of pearls or gold chains on the head; it still prevails in Orissa and in some parts of the Southern Presidency. Of ornaments for the forearm the commonest is the bálá. In Orissa the bálá is replaced by the khára, which differs from the former in being flat and not cylindrical. In sculpture the beaded form is the commonest, and in rich specimens has an elaborate boss or crest-like appendage on the top, 710 (129A). It is sometimes double, omitting the crest, 715 (124), or the spaces between the two circlets are widened, or arched, or otherwise developed and ornamented (123A, 125, 126, and 127A). In Calcutta the last is in common use, under the name paturi; it is the exact counterpart of the European bracelet. Nos. 128A and 131A (not reproduced) exhibit the well-known conch-shell ornament (sanká). On the arm the bázu, the táby, and the tád were, until recently, the leading ornament, and Nos. 128B, 130, and 127B exhibit very choice specimens. Nos. 123B and 124 are two specimens of the taby quite different from any worn at the present day, and 129B improves upon 123B by adding to it a fringe of small bells. The most favourite anklet was a chain band fringed with little bells round the feet, or small metal shells filled with shot, which made a jingling sound when in motion. It is called kinkini, and is worn by both sexes; modified in 134, where the chain is replaced by hollow tubes filled with shot (núpura in Sanskrit). The upper one in 134 is the only anklet now in use (it is called gújri, i.e. from Gujarat); may be hollow or fringed. No. 137 and the upper one in No. 138 were confined to Orissa and Telingana, where the dress was short. It was worn by both sexes on one leg only.

Plate 104.—720. Ring; gold, set with a large sapphire; Bengal. I.M. 3228. 721. Ring, gold; red and green enamel, set with a large emerald; Bengal. I.M. 3227. 722. Ring; gold enamelled, set with a pale ruby; Bengal. I.M. 3232. 723. Ring; gold, mounted with sapphire in form of a bird, with ruby eyes and beak; Bengal. I.M. 3229. 724. Ring; gold wire, with heart-shaped bezel; Bengal. I.M. 3092. 725. Necklace; gold, of three rows, with pale rubies, pearls, emeralds, sapphires, and one large sapphire drop; Bengal. I.M. 3197. 726. Armlet; rosette pattern, with diamonds and emeralds set in gold; Bengal. I.M. 3273. 727. Necklace, formed of gold wire, from which hang rubies, emeralds, and pearls; the centre, a crescent-shaped ornament of gold, set with diamonds and garnets; the tassels are made up of pearls; Bengal. I.M. 3187. 728. Bracelet; plate diamonds set in leaf-shaped gold ornaments. I.M. 3207. 729. Necklace of diamonds in three rows, set in silver, and snap set with large stone; Bengal. I.M. 3192.

Plate 105.—730. Ear drop; rosettes and hemispherical ornaments, enamelled and set with diamonds in gold, from each of which hangs a large ruby and pearls tipped with emeralds; Bengal; I.M. 3180. 731. Brooch; silver filigree, in form of a flower with four leaves and burnished ball ornaments. Madras or Cuttack. I.M. 3398. 732. Earring, "Kamballah"; crescent-shaped, with pendent fish ornament set with diamonds; pearl drops and beads; Bengal. I.M. 3208. 733. Necklace of two crescents and a fish-shaped ornament set with diamonds, rubies, and emeralds in gold, with enamelled edges, from which hang pendants of diamonds, rubies and pearls; attached to the upper crescent are five double rows of pearls, connected at each end by triangular ornaments of rubies and diamonds set in gold; Bengal. I.M. 3272. 734. Necklace formed of five double rows of pearls, with two crescent-shaped pendants, and a fish of gold inlaid with diamonds and rubies, from which hang rubies, emeralds, diamonds and pearls; Bengal. I.M. 3177. 735. Necklace of two crescents set with diamonds, rubies, and an emerald in gold, and six pendants of diamonds, rubies and pearls tipped with emeralds. Attached to the upper crescent are five double rows of pearls, connected at each end by triangular ornaments of diamonds and rubies set in gold; Bengal. I.M. 3306.

Plate 106.—736. Necklace, consisting of twenty rosettes of filigree and cut gold ornament; Calcutta. I.M. 3270. 737. Necklace; gold filigree and cut ornament; Calcutta. I.M. 3248. 738. Bracelet; cut diamonds set in a gold chain of arch-shaped links; Calcutta. I.M. 3146. 739. Armlet, one of a pair; gold, set with plate diamonds; Bengal. I.M. 8662. 740. Neck ornament. Floriated scroll of diamonds, rubies, and emeralds set in gold, from which hang nine strings of pearls, with pendants of rubies and diamonds set in leaves of gold and fringe of pearls tipped with emeralds; on each side are two strings of pearls, diamonds, rubies and emeralds set in floral ornament, joined to a spiral band of pearls and stones set in gold, terminating in a serpent's head; Bengal. I.M. 3109.

Plate 107.—741. Massive anklet of white metal; from Mrs. Herbert Wright's Collection. I.M. 96. 742. Necklace of diamonds, edged with pearls throughout, and central ornament set with small rubies; Bengal. I.M. 3190. 743. Waist-chain, of three rows of gold filigree and cut ornaments, connected by a circular clasp of open-work; Calcutta. I.M. 3263. 744. Necklace, formed of four strings of pearls, pale rubies, and emeralds; with gold circular pendant set with diamonds, central emerald, and a large pearl drop; Bengal. I.M. 3236. 745.

Necklace of twenty-four large pearls, twenty-four sea emeralds, and two large rubies; the long gold cord and tinsel tassels are not shewn; Bengal. I.M. 3206.

PLATE 108.—746. Forehead ornament, Tika; gold, set with large imitation ruby surrounded by plate diamonds; Bengal. I.M. 3196. 747. Ear-drop (one of a pair); crescent-shaped, gold open-work with cut bosses; Calcutta. I.M. 3249. 748. Bangle; blue enamel, with diamonds set in gold, and inner ring of coloured enamel; Bengal. I.M. 3258. 749. Ear-drop (one of a pair); gold, rosettes and pendants of filigree, and chased open-work; Calcutta. I.M. 3179. 750. Earring (one of a pair); with pendants of diamonds set in gold, and pearls and blue beads; Bengal. I.M. 3252. 751. Bracelet (one of a pair); gold wire, with five diaper ornaments of filigree and cut gold; Calcutta. I.M. 3269. 752. Bracelet of three rows of gold beads strung on blue thread; Bengal. I.M. 3240. 753. Brooch; silver filigree, in form of a bird, with burnished scroll and edges; Cuttack. I.M. 3436. 754. Bracelet of silver interlocking bars, terminating with rings for threading; North India, including Bengal. I.M. 1044. 755. Bracelet; silver set with diamonds; Bengal. I.M. 3243. 756. Anklet, consisting of eleven rosettes of chased gold, each set with a cut diamond, alternating with eleven small caskets of chased gold, each lid being set with a precious stone; Calcutta. I.M. 3182. 757. Brooch, butterfly-shaped; filigree and cut gold ornament; Calcutta. I.M. 3271. 758. Armlets, pair of gold filigree, with cut bosses; Calcutta. I.M. 3261.

PLATE 109.—759. Part of a neck-chain; formed of four rows of linked rosettes of filigree and chased gold; Calcutta. I.M. 3299. 760. Hair-pins; silver; with silver filigree rosettes, having three pendants attached, connected by a chain with open-work beads at intervals; Cuttack. Annual International Exhibition, 1872. Length of pins, 4⅜ in.; L. of chain, 14⅝ in. Bought, £2 10s. I.M. 997. 761. Girdle (part of); balls of silver filigree linked by chains, terminating in three silver tassels; Cuttack. I.M. 3349. 762. Toe-ring; gold; Bengal. I.M. 2970. 763. Forehead ornament, Tika; silver set with diamonds, rubies, and a pendent pearl tipped with an emerald; Bengal. I.M. 3204. 764. Earring; gold rosette of filigree and numerous ball pendants; Bengal. I.M. 3250. 765. Forehead ornament, Tika; crescent-shaped; gold, set with diamonds, rubies, and one emerald, and seven pendent pearls; Bengal. I.M. 3195. 766. Comb, Naukatten; silver, with nine stones set in gold; Nepal. I.M. 3031. 767. Ornament; fish-shaped; gold filigree; Calcutta. I.M. 3247. 768. Central plaque of arm ornament; gold filigree and cut ornament to represent stones; Calcutta. I.M. 3140.

PLATE 110.—769. Hair-pins; silver filigree; four balls with interlacing band between two hemispherical ornaments; from the top are suspended two drops, and a filigree ball. Cuttack. I.M. 3425. 770. Hair-pins (a pair); silver; double row of beads, surmounted by two rosettes in filigree with two ball pendants, connected by a chain of ball ornaments; Cuttack. I.M. 3434. 771. Bracelet (one of a pair); silver; nine balls covered with filigree rosettes, and three pendants attached by chains; Cuttack. I.M. 3421. 772. Breast ornament; silver filigree; bow-shaped, composed of a band of rosettes and leaves, with small pendants at each end; Cuttack. Annual International Exhibition, 1872. L. 4½ in., W. 1⅜ in. Bought, £1. I.M. 998. 773. Anklet; white metal; Sarun. I.M. 1868.

PLATE 111.—774. Necklace (part of) of seven rows of pearls; a gold pendant to each row, set with diamonds and emeralds; the ends connected by gold plates set with diamonds and emeralds; Bengal. I.M. 3214. 775. Armlet (one of a pair); gold rosettes set with plate diamonds; Bengal. I.M. 3219. 776. Bracelet; plate diamonds set in leaf-shaped gold ornaments; Bengal. I.M. 3219. 777. Bracelet; white metal; Gaya. I.M. 1045. 778. Necklace; silver filigree leaves with plated sides, connected by beads and ball ornament; Cuttack. I.M. 3377. 779. Armlets (a pair); gold filigree with cut bosses; Calcutta. I.M. 3262.

PLATE 112.—780. The Hindu god Krishna riding upon a composite elephant which is formed of dancing girls and musicians, all of whom wear ornaments of the kind which are in common use in North India. From a drawing by an Indian artist of Jaipur. Krishna, the eighth and most famous of the ten great incarnations of the god Vishnu, is the popular deity of the women. He is described as the Apollo of India. In the legends relating to him he is regarded as a lover of women, and is especially noted for his friendship for and sports with the milkmaids of the land of Vraj, wherein are situated Mathura and Brindaban on the river Jamna, the sites of his infancy and childhood. The Indian artist delights in inventing composite figures of this kind.

LIST OF ILLUSTRATIONS.

100. High-caste Hindu lady worshipping Krishna. 101. Turban lifters and Hair-pins. 102, 103. Reproductions from carvings in the temples of Orissa. 104. Rings, Necklaces, and Bracelet. 105. Ear Ornaments, Brooch, and Necklaces. 106. Necklaces, Bracelets, and Arm and Neck Ornaments. 107. Anklet, Waist-belt, and Necklaces. 108. Forehead Ornament, Bracelet, Brooches, etc. 109. Necklace, Hair-pins, Comb, etc. 110. Hair-pins, Bracelet, Breast Ornament, and Anklet. 111. Necklaces, Bracelets, Armlets, etc. 112. Krishna riding upon a composite elephant formed of dancing girls and musicians.

100.—*686.* A high-caste Hindu lady (Bengali) worshipping Krishna.
From a picture in the British Museum.

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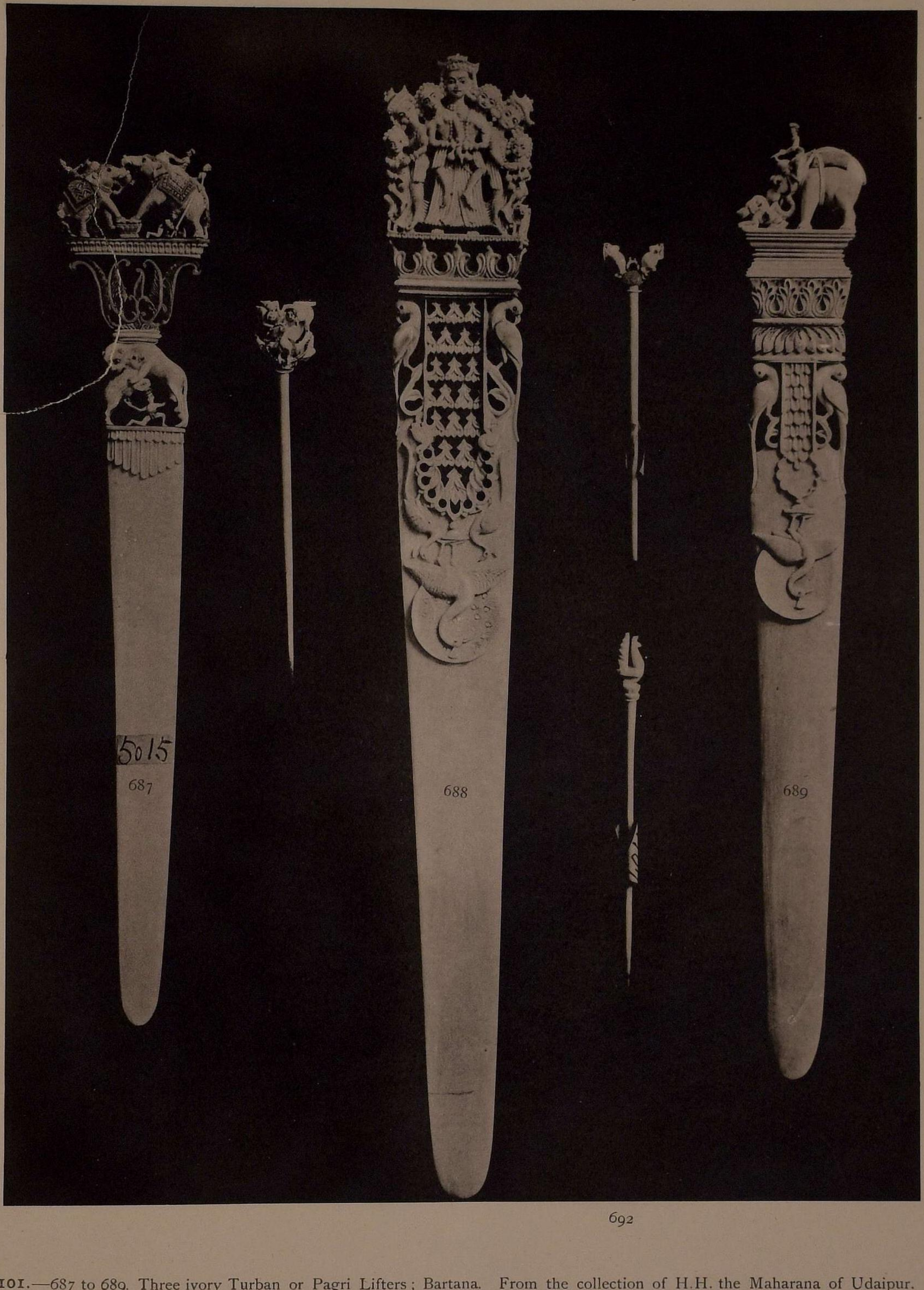

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101.—687 to 689. Three ivory Turban or Pagri Lifters; Bartana. From the collection of H.H. the Maharana of Udaipur. Lent to the Jaipur Exhibition, 1882. 690 to 692. Three Hairpins; Burmalo. From the Jaipur Museum.

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No. 115 A.

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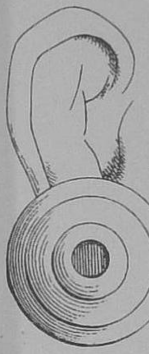
No. 118



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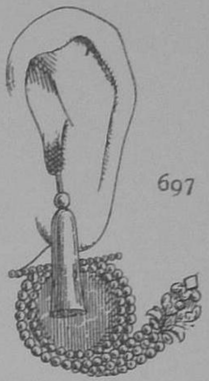

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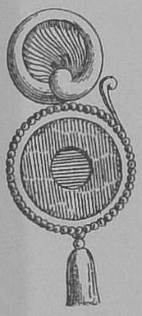

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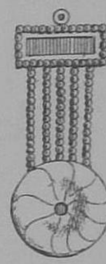

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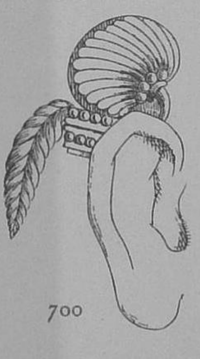

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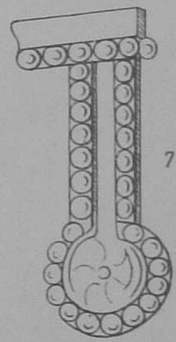

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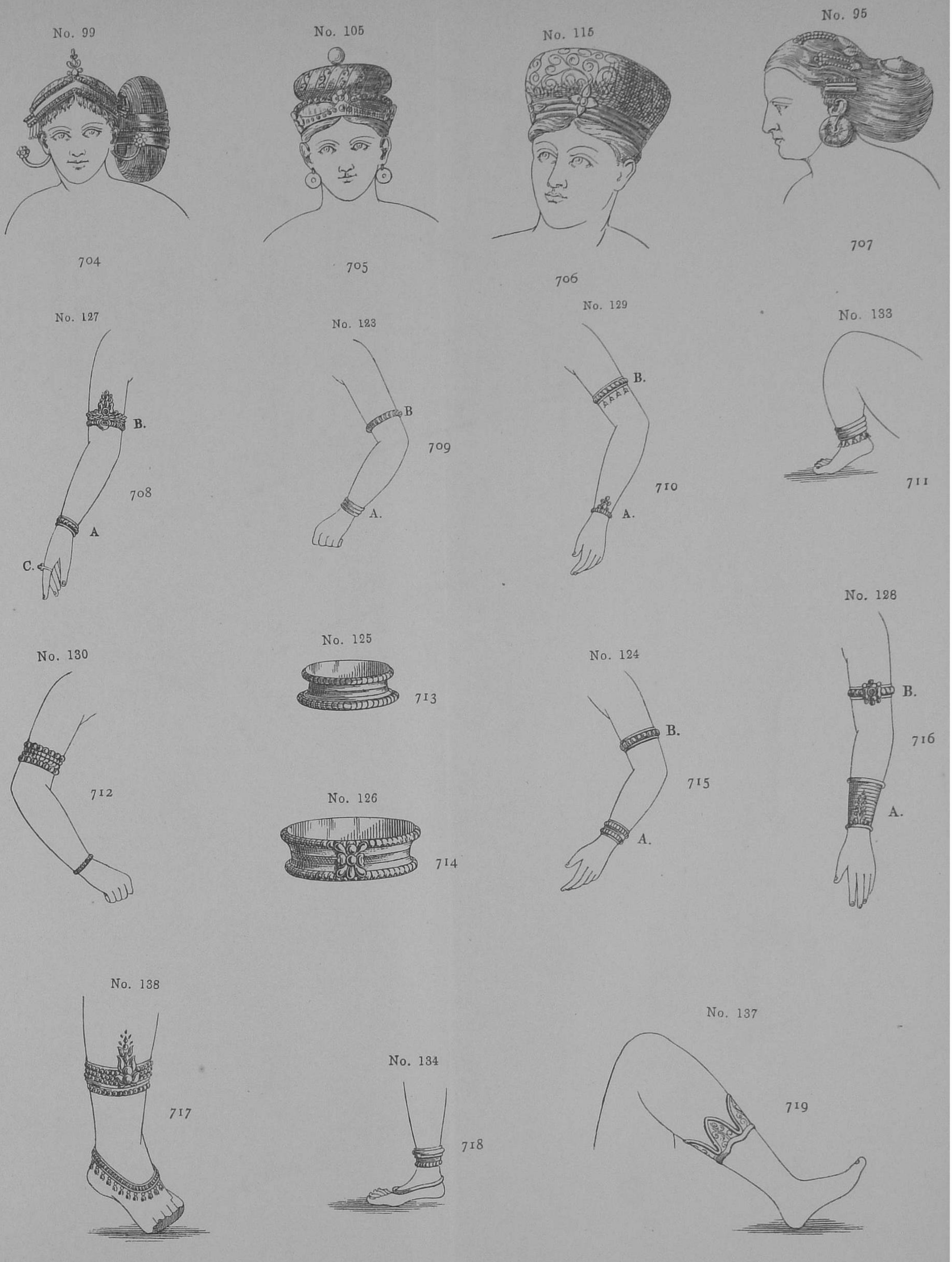
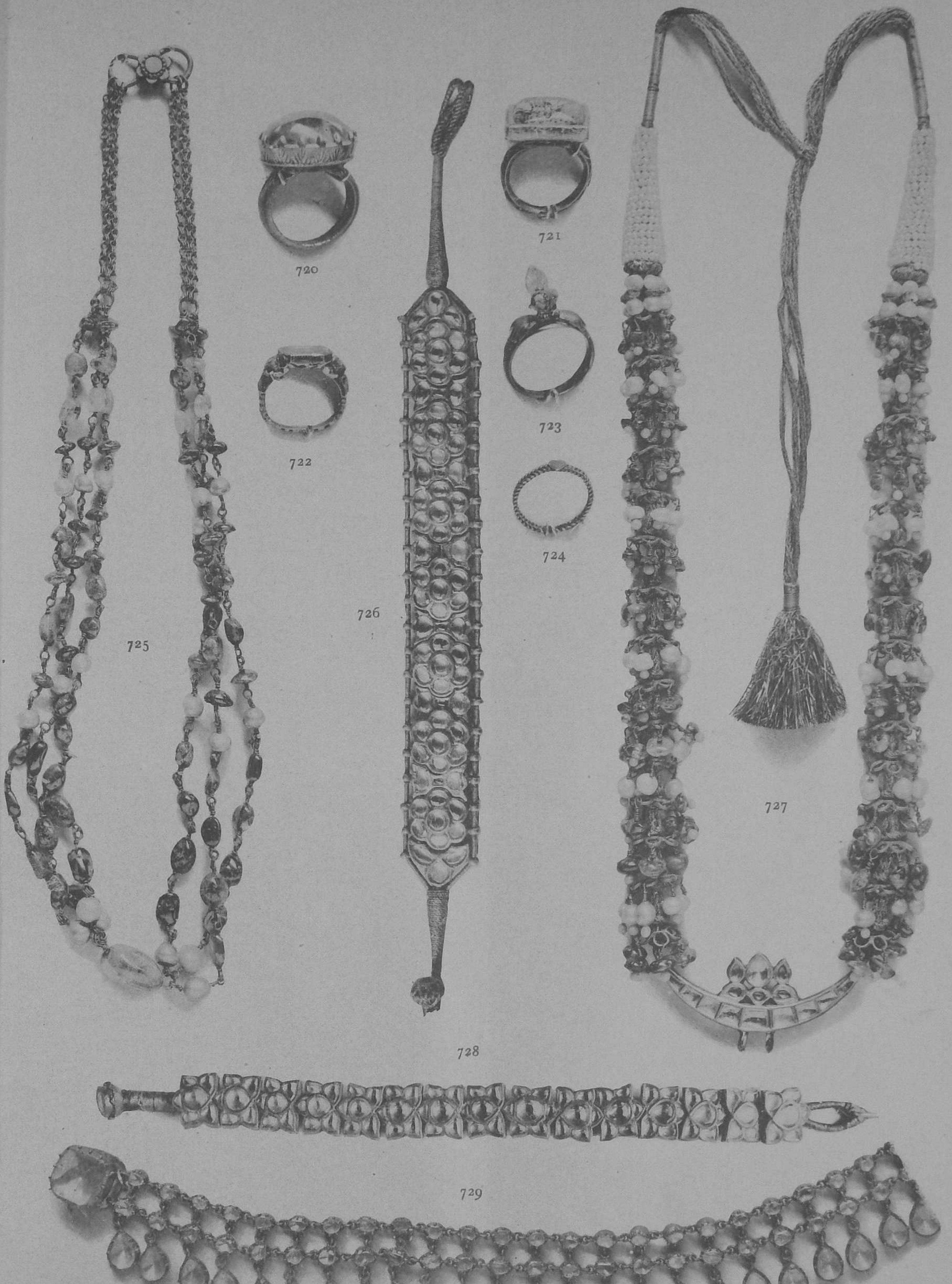
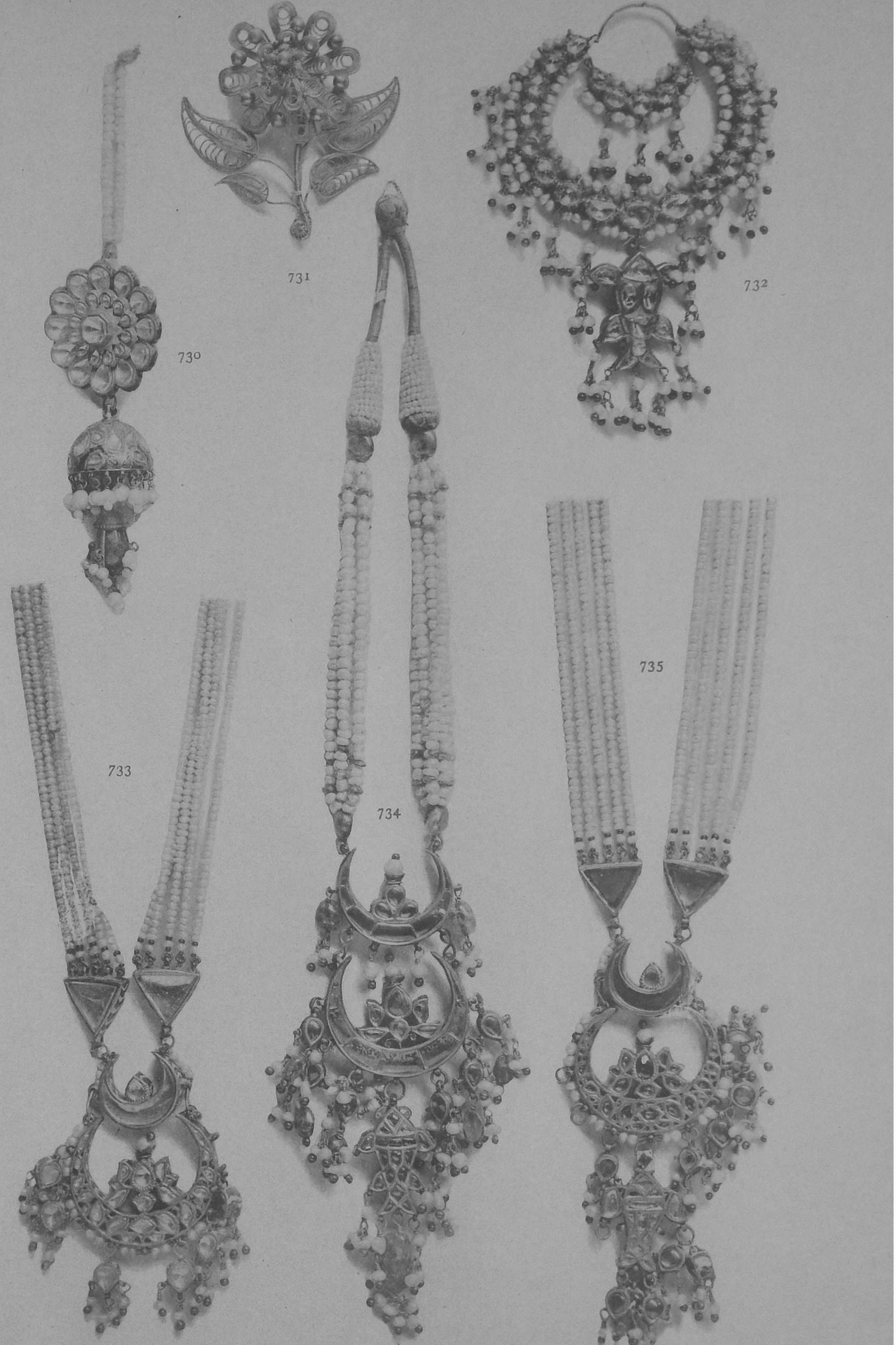
102.—693 to 703. Reproductions from the works on the Indo-Aryans and the "Antiquities of Orissa," by Rajendralala Mitra. The originals were taken from the carvings on the temples in Orissa. Copied by permission of the Secretary of State for India.



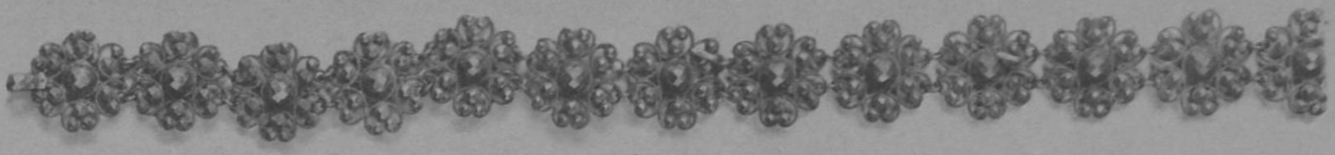
103.—704 to 719. Reproductions from carvings in the temples of Orissa. Copied from the works of Rajendralala Mitra, by permission of the Secretary of State for India.



104.—720. Ring; gold, set with large sapphire; Bengal. I.M. 3228. 721. Ring; gold; red and green enamel with large emerald Bengal. I.M. 3227. 722. Ring; gold and enamel with pale ruby. Bengal. I.M. 3232. 723. Ring; gold, mounted with a sapphire in the form of a lion. Bengal I.M. 3229 724. Ring; gold wire with heart-shaped bezel. Bengal. I.M. 3092. 725. Necklace; gold, with polished gems in three rows. Bengal. I.M. 197. 726. Armlet; rosette pattern, with diamonds and emeralds set in gold. Bengal. I.M. 3273. 727. Necklace of gold wire, from which hang gems; in the centre is a crescentic gold ornament set with diamonds and garnets. Bengal. I.M. 3187. 728. Bracelet; plate diamonds set in gold. I.M. 3207. 729. Necklace; diamonds set in silver Bengal. I.M. 3192.



105.—730. Ear Ornament, Karanphul and Jhumka; gold and gems. Bengal. I.M. 180. 731. Brooch; silver filigree, Cuttack (?). I.M. 398. 732. Earring, Kamballah, crescent and fish ornament; gold and diamonds, with pearl and bead drops. Bengal. I.M. 3208. 733. Necklace; two crescents and pendants; gold, set with gems, supported by pearl chains. Bengal. I.M. 3272. 734. Necklace of two crescents and drops; a fish set with gems attached to chains of pearls. Bengal. I.M. 3177. 735. Necklace of two crescents, a fish and drops set with gems, attached to pearl chains. Bengal. I.M. 0306.



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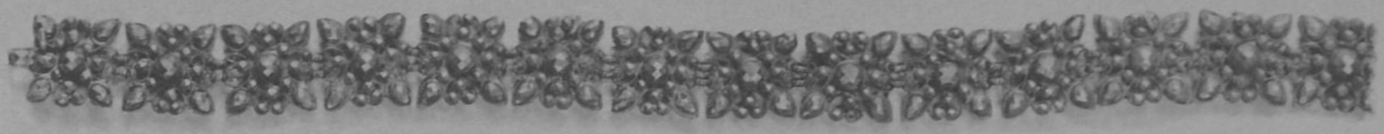

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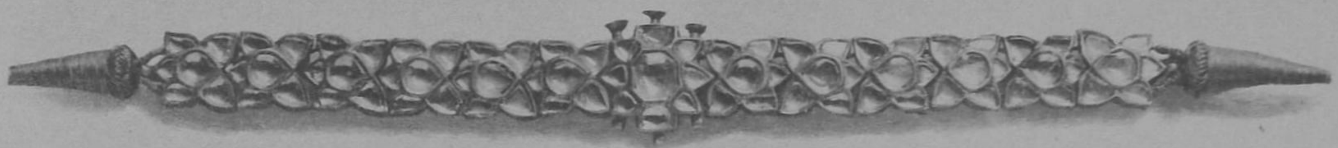

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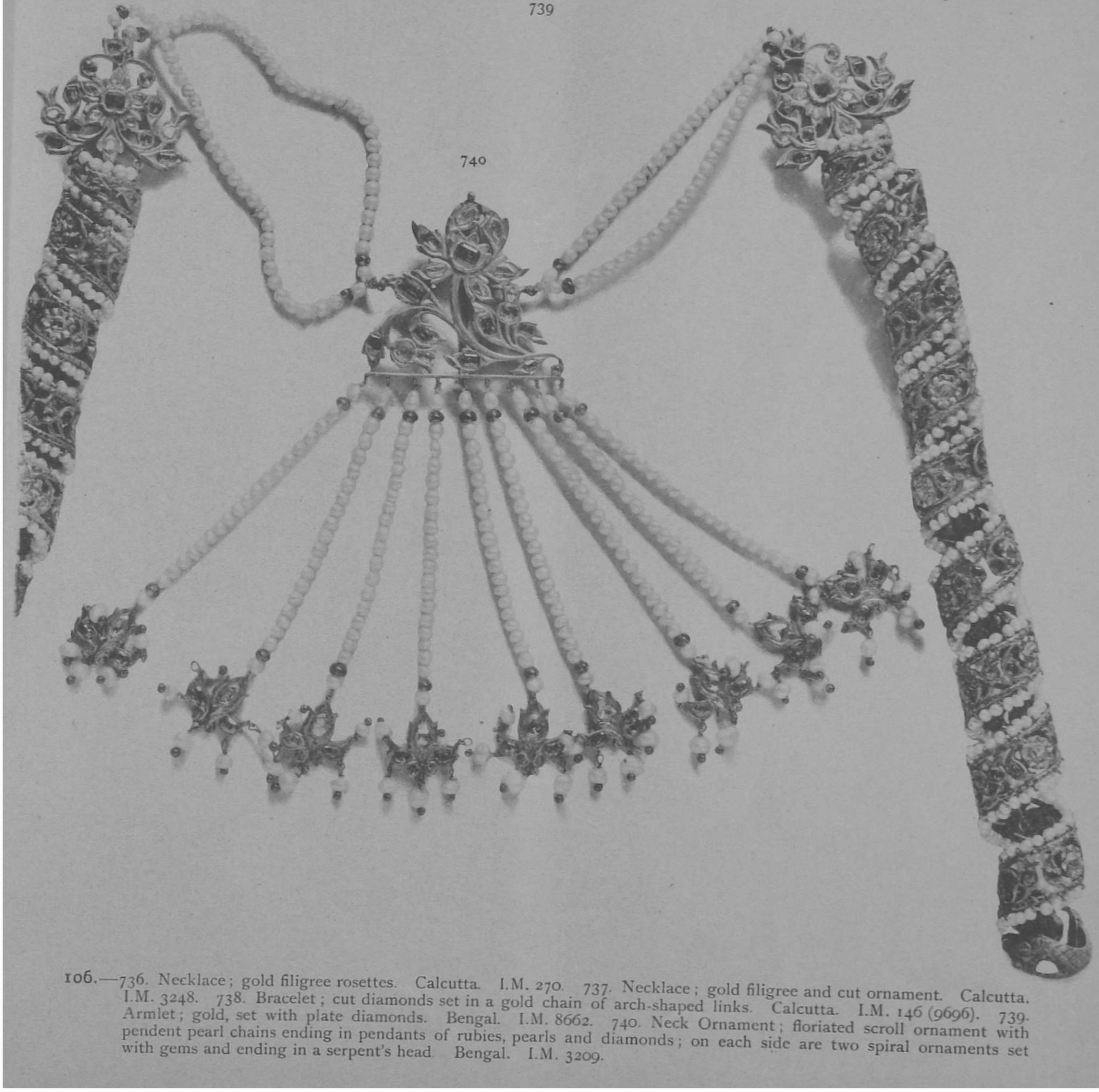


740

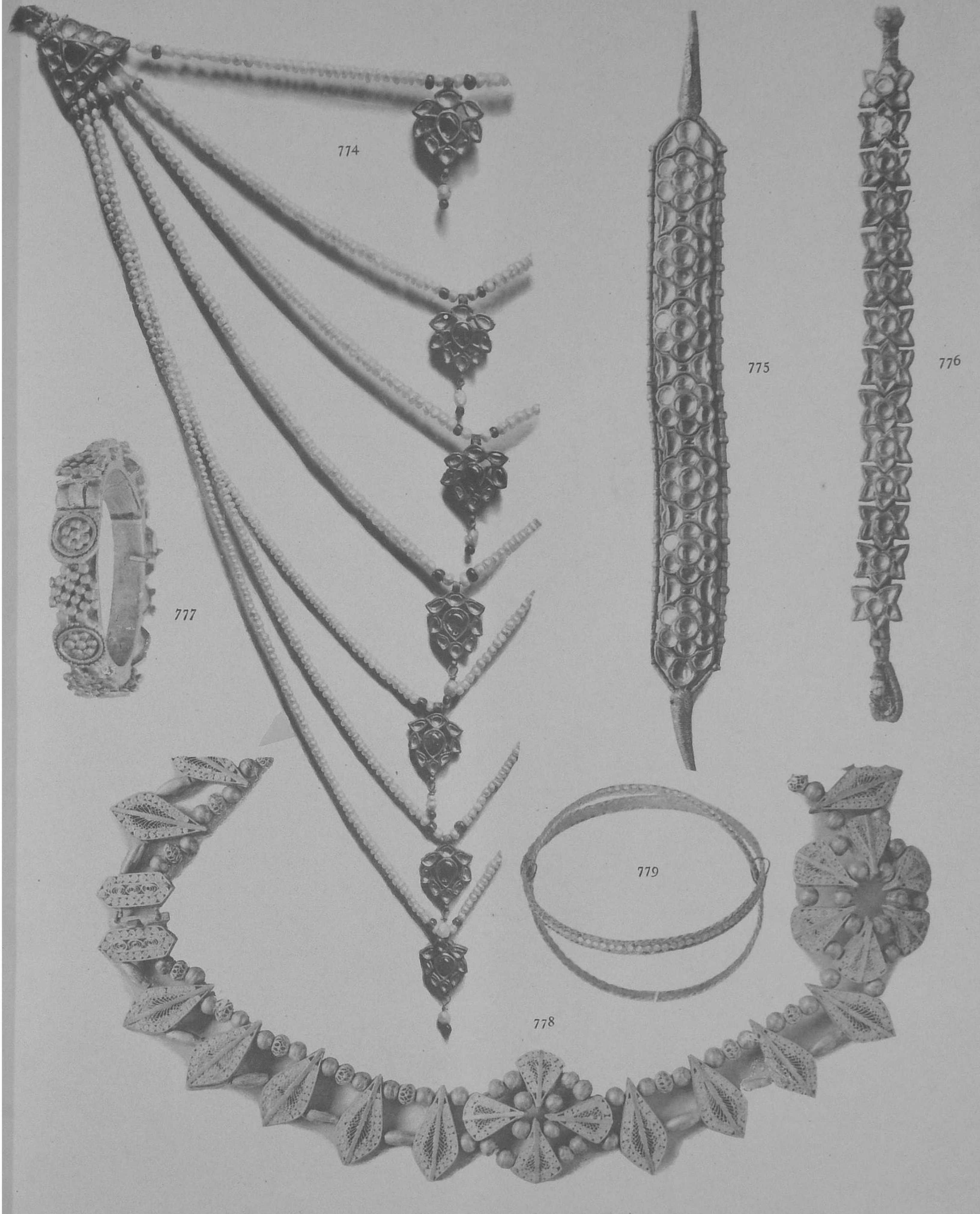
106.—736. Necklace; gold filigree rosettes. Calcutta. I.M. 270. 737. Necklace; gold filigree and cut ornament. Calcutta. I.M. 3248. 738. Bracelet; cut diamonds set in a gold chain of arch-shaped links. Calcutta. I.M. 146 (9696). 739. Armlet; gold, set with plate diamonds. Bengal. I.M. 8662. 740. Neck Ornament; floriated scroll ornament with pendent pearl chains ending in pendants of rubies, pearls and diamonds; on each side are two spiral ornaments set with gems and ending in a serpent's head. Bengal. I.M. 3209.

107.—741. Massive Anklet of white metal. Behar. I.M. 96. 742. Necklace of diamonds with pearl borders and central ornament set with rubies. Bengal. I.M. 3190. 743. Waist-belt; chains of gold filigree and balls with open-work clasp. Calcutta. I.M. 3263. 744. Necklace of strings of pearls and rubies, with gold pendant set with gems and a large pearl drop. Bengal. I.M. 3236. 745. Part of Necklace of large pearls, emeralds and rubies. Bengal. I.M. 3206.

—746. Forehead Ornament, Tika; gold, set with imitation ruby and plate diamonds. Bengal. I.M. 3196. 747. Ear-drop, crescent-shaped, gold open-wo[r] with cut bosses. Calcutta. I.M. 3249. 748. Bangle: gold enamel set with diamonds. I.M. 3258. 749. Ear-drop; gold rosettes, filigree pendants an[d] open-work. Calcutta. I.M. 3179. 750. Earring with pendants of diamonds set in gold, pearls and blue beads. Bengal. I.M. 3252. 751. Bracelet of gol[d] wire with five diaper ornaments of filigree and cut gold. Cuttack. I.M. 3269. 752. Bracelet; three rows of gold beads strung on blue thread. Benga[l]. I.M. 3240. 753. Brooch; silver filigree, bird-shaped. Cuttack. I.M. 3436. 754. Bracelet of silver, with interlocking bars. Bengal. I.M. 1044. 75[5]. Bracelet; silver set with diamonds. Bengal. I.M. 3243. 756. Anklet; rosettes of gold, with diamonds alternating with caskets of gold set with gem[s]. Calcutta. I.M. 3182. 757. Brooch, butterfly-shaped; filigree and cut gold. Calcutta. I.M. 3271. 758. Bracelets; silver. Gaya. I.M. 3261.

109.—759. Necklace of four rows of linked rosettes of filigree and chased gold. I.M. 8299. 760. Hair-pins; silver filigree. Cuttack. I.M. 3425. 761. Girdle (part of); silver filigree. Cuttack. I.M. 3349. 762. Toe-ring; gold. Bengal. I.M. 2970. 763. Forehead Ornament, Tika; silver set with gems. Bengal. I.M. 3204. 764. Earring; gold filigree with ball pendants. Bengal. I.M. 3250. 765. Forehead Ornament, Tika; gold set with diamonds, rubies, and emeralds, with pendent pearls. Bengal. I.M. 3195. 766. Comb, Naukatten; silver set with nine stones. Nepal. I.M. 3031. 767. Fish-shaped Ornament of gold filigree and cut ornament. Bengal (?). I.M. 3247. 768. Part of Arm Ornament; gold filigree and cut ornament. Calcutta. I.M. 3140.

110.—769. Hair-pins, with chain pendant; silver filigree. Cuttack. I.M. 997. 770. Hair-pins, with ball pendants and chain. Cuttack. I.M. 3434. 771. Bracelet of silver balls covered with filigree rosettes. Cuttack. I.M. 3421. 772. Breast Ornament; silver filigree. Cuttack. I.M. 998. 773. Anklet; white metal. Sarun. I.M. 1868.



111.—774. Part of Necklace of seven rows of pearls with gold pendants set with diamonds. Bengal. I.M. 3214. 775. Armlet of gold rosettes set with plate diamonds. Bengal. I.M. 3219. 776. Bracelet of leaf-shaped ornaments of gold set with plate diamonds. Bengal. I.M. 3200. 777. Bracelet of white metal. Gaya. I.M. 1045. 778. Necklace of silver filigree leaves connected by beads and balls. Cuttack. I.M. 3377. 779. Armlets; gold filigree with cut bosses. Calcutta. I.M. 3262.

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